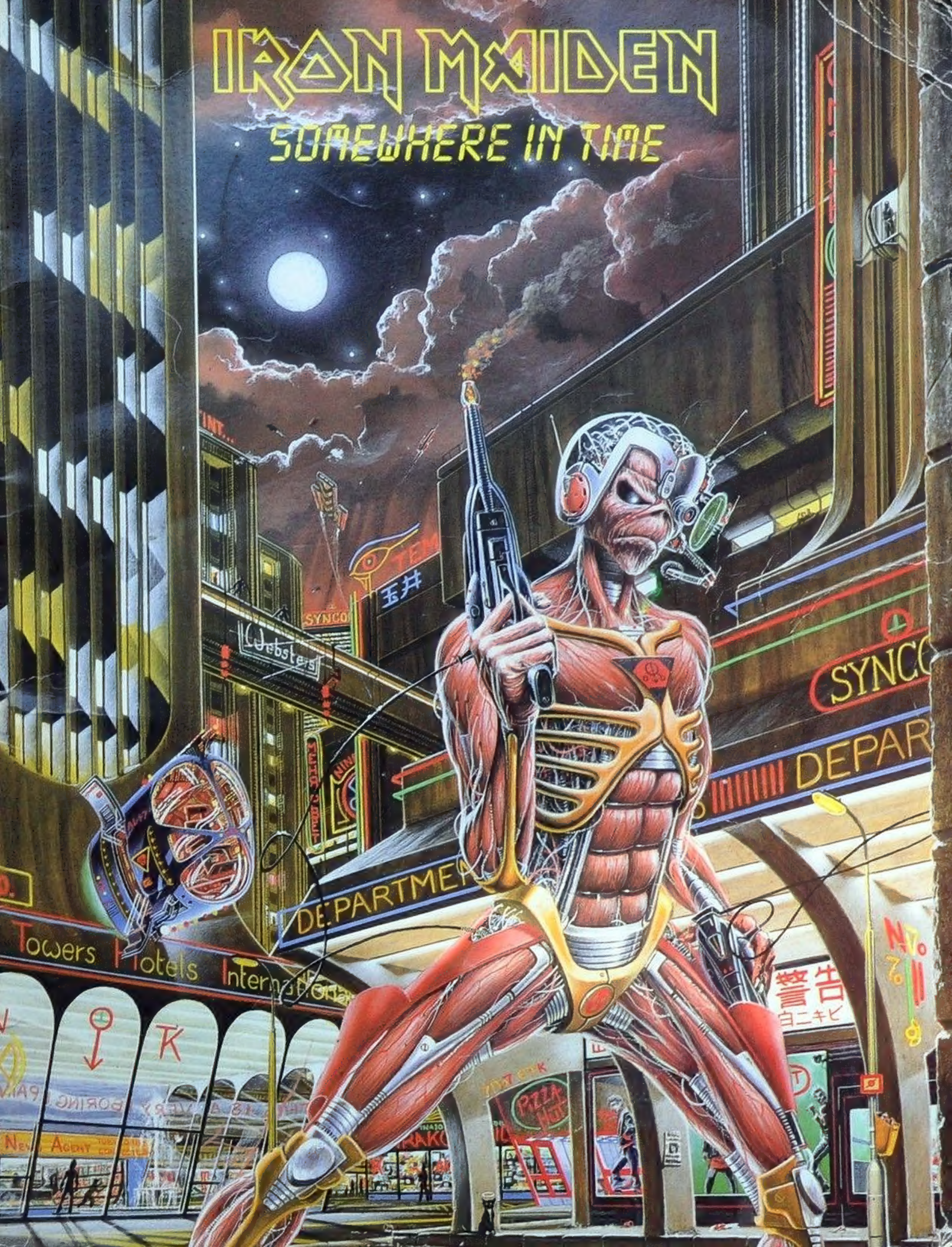


# IRON MAIDEN

## SOMEWHERE IN TIME





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## NOTE FROM THE ARRANGER

The ability to play a great solo is one of the most rewarding attributes for a guitarist to have, and once again Dave Murray and Adrian Smith have displayed their mastery in this area.

IRON MAIDEN'S new L.P. 'SOMEWHERE IN TIME' comprises a collection of well written and imaginative songs packed full of dynamic innovations and sometimes unbelievably fast guitar work.

Transcribing the L.P. has been a question of bringing these mind boggling solos down to easily manageable musical notation, and always bearing in mind that

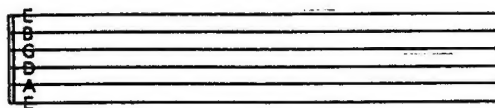
guitarists tend to play from feel rather than 'dots'. I have incorporated the guitar tablature including bends, glisses, tremolos and slam-ons. This has the dual effect of taking all the hard work out of reading the music while also directing your fingers to the best position on the fretboard for ease of playing.

At the end of the day you will be amazed at how quickly you are able to master even the most technical of the offerings in this brilliant album.

Rick Cardinali.

## TABLATURE & INSTRUCTIONS EXPLAINED

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String 7th Fret  
3rd String 5th Fret  
2nd String 7th Fret  
1st String 5th Fret  
5th String OPEN  
6th String OPEN

1st String OPEN  
2nd String 1st Fret  
3rd String 2nd Fret  
4th String 3rd Fret  
5th String OPEN

Upward of A minor

Tremolo Bar (arm) ad lib. unless, if preferred in some cases, a shake as below.

Shake string by pulling and pushing across the fretboard.

Gliss (Downward)

Strike note and then slide the finger holding that note down the fretboard.

Gliss (Upward)

Same as above except slide finger up the fretboard.

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the neck of the guitar adjacent to each of the frets, numbering them accordingly.

'H' (Hammer on) above a note, means that you should hammer a finger down on the next note without striking the string again.

'P' (Pull off) above a note, means that you should pull your finger off the string firmly enough to sound the next note without striking the string again.



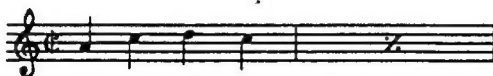
In passages where the 'S' instruction appears over a note, as in the above example) hit the string over the given fret (as indicated in tablature) with the edge of your plectrum.

Whenever the 'P' instruction appears after an 'S', simply remove the plectrum from the string, in the manner of a 'Pull Off'.

Where there is an instruction saying 'Riff 1' or 'Riff 2', etc., take special note of its whereabouts (because later on in the piece you will see 'Riff 1 repeated' or 'Riff 2 repeated',

etc.) so you can quickly refer back to the original for the music and tablature.

$\frac{1}{2}$  means that you should repeat the preceding bar.



is played



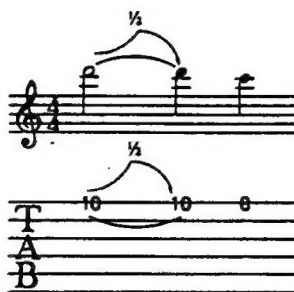
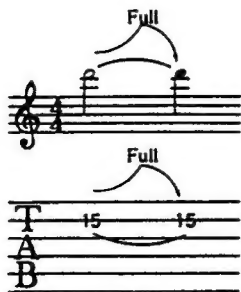
means that you should repeat the preceding two bars



is played



Likewise means that you should repeat the preceding four bars.



The above figure on top of a note means that you should bend the string, and therefore, the note up a full tone, i.e. the 'd' note in the above example becomes an 'e' with the arrow and 'full' instruction above.

The arrow and  $\frac{1}{2}$  figure on top of a note means that you should bend the note up a  $\frac{1}{2}$  tone (semi-tone), i.e. the 'd' in the above example becomes a 'd#' with the 'arrow and  $\frac{1}{2}$ ' instruction above.

# CAUGHT SOMEWHERE IN TIME

Words & Music · Steve Harris

E(no3rd) C(no3rd) A(no3rd) D(no3rd) C F(no3rd)  
 C(no3rd) C-5 C6 G B(no3rd) D/F#(no3rd)

**Section 1: 115**

E(no3rd) Full 3x  
 C(no3rd) P P Gliss.  
 E(no3rd) Full

**Section 2: 116**

C(no3rd) P P A(no3rd) Gliss.  
 E(no3rd) Full  
 C(no3rd) P P Gliss.

**Section 3: 166**

D(no3rd) Full  
 B (no3rd) Full  
 C (no3rd) Full  
 D (no3rd) Gliss. 3x  
 Tempo 2. (Faster) E(no3rd) P

**Section 4: 167**

C (no3rd) P  
 C D(no3rd) E(no3rd)

**Tablature:**

**Section 1: 115**

T	14 14 11			12 14 12 11 12			14 14 11		
A									
B									

**Section 2: 116**

T	12 14 12 11			14 14 11			12 14 12 11 12		
A	14								
B									

**Section 3: 166**

T	14 14 14 14			12 14			16 14 12 12 11 12			14 12 14 12 11		
A												
B												

**Section 4: 167**

T	12 11						16 14 12 12 11 12		
A	14 14								
B									

1. *D (no3rd) Trem. Bar Downward Bend.* *B (no3rd) P* *H* *P* *D (no3rd) P*

2. *D (no 3rd)* *B (no 3rd)*

*Trem. Bar Downward Bend.*

*T A B*

*14 12 14 12 11 12 11 12 11*

*16 16*

*E (no3rd)* *C (no3rd)* *D (no3rd)*

Verse 1: If you had the time to lose an o - pen mind or time to choose

Verse 2: (See Block Lyric)

Verse 3: (See Block Lyric)

*E (no3rd)* *C (no3rd)* *D*

would you care to take a look or can you read me like a book.

*A* *F (no3rd)* *G (no3rd)* *E (no3rd)* *G (no3rd)*

Time is al - ways on my side.

(Repeat last 4 bars) *4*

1. *G (no3rd)* *E (no3rd)* *G (no3rd)*

2. *G (no3rd)* *E (no3rd)* *G (no3rd)*

Don't

*E (no3rd)*

be a - fraid you're safe with me safe as a - ny soul can be

*D (no3rd)* *E (no3rd)*

ho - nes - tly just let your-self go.

*C (no3rd)* *3* *H P* *3* *H P* *2*

*T A B*

*3 5 4 5 4 5 3 3 5 4 5 4 5 2*

A(no3rd)

H P H P H P

2

C(no3rd)

H P H P H P

2

2 A(no3rd) 2 2

2 2 2

E(no3rd)

1. C(no3rd) C-5 C6 2. C(no3rd)

Caught some - where in time \_\_\_\_\_ time \_\_\_\_\_

A(no3rd) E(no3rd) C(no3rd) C-5 C6

Caught some - where in time \_\_\_\_\_

D(no3rd) B(no3rd) C (no3rd) D (no3rd) E(no3rd)

Oh! \_\_\_\_\_ Caught some -

1. C(no3rd) C-5 C6 2. C(no3rd)

where in time \_\_\_\_\_ time \_\_\_\_\_

A(no3rd) E(no3rd) C(no3rd)

Caught some where in time  
Caught now in two minds

C5 C6 D(no3rd) B(no3rd) C(no3rd) D(no3rd) To Code

Oh!

No Chord

T A B

2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 5 2 2 2 2 0 0

To Key of 'D' Minor

T A B

2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 0 4 0

RIFF I (See end of song for Riff I)

D(no3rd) H P Full 3 H P Full 3 D(no3rd) H P Gliss. 3 Gliss. Gliss.

T A B

15 13 15 13 13 14 14 12 10 0 10 8 10 8 10 10 9 10 9 10 9 7 9 7 5

RIFF I (Repeat)

G(no3rd) D(no3rd) H P Full 1/2 Full G P P H P

T A B

7 9 10 9 10 9 12 9 10 12 12 12 12 12 10 12 10 0 10



**RIFF I (Repeat)**

D(no3rd) P H P P Gliss. G (no3rd)

P H P P Gliss. P P H P Gliss. H P H P Gliss. Gliss.

9 10 9 12 10 10 10 8 7 8 7 6 7 5 7 5 0 7 0 10

**RIFF II**  
(See end of song for Riff II)

G Bb A (no3rd)(no3rd)(no3rd) Trem. Bar Downward Bend

Bb A C (no3rd)(no3rd)(no3rd) Strike 'B' note then Trem. Bar Downward Bend. While Trem. Bar still depressed strike open 'A' string and release Trem. Bar

RIFF II (Repeat) G Bb A (no3rd)(no3rd)(no3rd) Full P P H P

Trem. Bar Downward Bend Trem. Bar Downward Bend Release Trem. Bar Full P P H P

15 5 5 3 5 3 3 2 3 2

6 0

Bb A C (no3rd)(no3rd)(no3rd) Gliss. Gliss. Gliss. Gliss. 3 3 G (no3rd)

5 5 3 5 3 2 5 7 17 19 20 17 19 17 19 17 18 10 17 18

gue D(no3rd) Release bend Full slowly P G(no3rd) RIFF I (Repeat) D(no3rd) H P H P H P P P H P

Full P 12 15 12 13 12 12 13 12 12 13 12 15 13 13 15 15 13 12 13

20 10 20 12 15 12 13 12 12 13 12 15 13 13 15 15 13 12 13

gue RIFF I (Repeat) D(no3rd) Full G(no3rd) Full Full G(no3rd) Full

Gliss. P Gliss. P Full 4 4 Full Full 7 Full

12 10 12 10 12 12 13 13 13 10 12 10 12 12 10 10 10 10

8va RIFF II (Repeat)

G (no3rd) Bb (no3rd) A (no3rd) Bb (no3rd) A (no3rd) C (no3rd)

Full Trem. Bar Slow Downward Bend. H P H P H P H P H Harmonic Slow Bend to Full

Full Trem. Bar Slow Downward Bend. H P H P H P H P H Harmonic Slow Bend to Full

T 15 18 15 18 15 18 15 18 17 18 15

A

B

8va RIFF II (Repeat)

G(no3rd) Bb (no3rd) A (no3rd) Bb (no3rd) A (no3rd) C (no3rd)

P P P P H P Gliss. Gliss.

P P H P Gliss. Gliss.

T 17 15 17 15 18 15 18 17 15 17 15 15 19

A

B

8va RIFF I (Repeat)

D(no3rd) G(no3rd) RIFF I (Repeat) D(no3rd)

3 H P Full 3 H P Full 3

T 17 18 17 18 20 17 18 17 17 20 20 18 17 18 17 20 20 18

A

B

8va

G(no3rd) E(no3rd) G (no3rd) Harmonics

Gliss. To E Minor Full P Full P 3 3

Gliss. Full P

T 19 14 14 12 15 13 12 14 12 11

A

B

C(no3rd) D(no3rd) E(no3rd)

3 3 3

T 14 12 10 9 12 10 16 17 19

A

B

E(no3rd) G(no3rd) C(no3rd) Open

T 7 9 10 10 10 10 10 10  
 B 7 9 10 10 10 10 10 10

In this passage where 'S' is indicated, hit string over given fret with plectrum edge. Where 'P' is indicated simply remove the plectrum from the string in the manner of a 'Pull off'.

**E(no3rd)**

Glim.  
D(no3rd)

S P S P S P S P S P S P S P S P S P S P S P

Gliss.

TAB  
9

14 15 14 15 14 15 14 15 14 15 14 15 12 15 12 15 12 15 10 15 10 15 10 15

**guitar**

G(no3rd) D(no3rd)

S P S<sup>b</sup> P S P<sup>b</sup> S P<sup>b</sup> S P<sup>b</sup> P S P<sup>b</sup> J

D(no3rd)

Gliss.

Full

TAB

10 15 10 15 8 15 8 15 8 15 8 7 15 7 5

8 7 5 7 5 7 4 7 15





**Riff III (cont.)**

Fingerings:  
H S P H S P H S P H S P H S P H S P H S P H S  
0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 9

**RIFF III (contd.)**

B(no3rd) (No Chord)

The musical notation for Riff III (contd.) is shown on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, with some notes beamed together. Above the staff, the notes are labeled with letters: P, H, S, P, H, S, P, H, S, P, H, S, P, H, S, P, H, S, P, H, S, P. Below the staff, the fret numbers for the guitar are indicated: 12, 0, 8, 12, 0, 7, 12, 0, 6, 12, 0, 5, 12, 0, 4, 12, 0, 3, 12, 0, 3, 12, 0. The piece ends with a double bar line and a repeat sign.

B(no3rd)

A musical staff showing the notes for B(no3rd). The notes are: B4, C#5, D5, E5, F#5, G6, A6, B6, C7, D7, E7, F#7, G8, A8, B8.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1. B(no3rd) (No Chord)

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2 3

2. *RIFF III End* E(no3rd) E(no3rd) *Fine*

T  
A  
B 2 3 2 3 2 3 2 0 5 2 3 0 .

**RIFF I**  
D(no3rd)

T  
A  
B

**RIFF II**  
G(no3rd) Bb(no3rd) A(no3rd) Bb (no3rd) A (no3rd) C(no3rd)

T  
A  
B

**Verse 2:** Can I tempt you come with me  
Be 'Devil may care' fulfil your dream  
If I said I'd take you there  
Would you go would you be scared

**Verse 3:** Like a wolf in sheep's clothing  
You try to hide your deepest sins  
Of all the things that you've done wrong  
And I know where you belong

Time is always on my side  
Time is always on my side

Make you an offer you can't refuse  
You've only got your soul to lose ...  
Eternally . . . . . let yourself go!

**Chorus:** Caught somewhere in time  
Caught somewhere in time  
Caught now in two minds!



# WASTED YEARS

Words & Music · Adrian Smith

E(no3rd) D(no3rd) G(no3rd) D/F# Dsus4 C(no3rd) Cmaj7 Cadd9

A Cadd9(no3rd) C A(no3rd) G/B Am G

**RIFF 1**

TAB: 12 0 0 0 0 7 0 0 0 0 8 0 0 0 0 5 0 0 0 0 7 0 0 3 0 0

1, 2 & 3.

TAB: 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

4.

D(no 3rd)

TAB: 5 0 0 0 0 2 0 0 0 0 3

From the

E(no 3rd) G(no 3rd) D(no 3rd)

coast of gold — a - cross the se - ven seas — I'm

E(no 3rd) G(no 3rd) D(no 3rd) Dsus4

trav - lin on — far and wide — But

C(no 3rd) Cmaj7 E(no 3rd) G(no 3rd)

now it seems — I'm just a stran - ger to — my - self — and all the

D(no 3rd) C(no 3rd) Cadd9

things I some-times do \_\_\_\_\_ it is -n't me but some -one else \_\_\_\_\_

E(no 3rd) G(no 3rd) D(no 3rd)

Verse 2: Close my eyes \_\_\_\_\_ and think of home \_\_\_\_\_ an - oth - er

Verse 3: (See block lyric)

D E G(no 3rd) D(no 3rd)/F# Dsus4

ci - ty goes by \_\_\_\_\_ in the night \_\_\_\_\_ ain't it

C(no 3rd) Cadd9 D(no 3rd) E(no 3rd) G(no 3rd)

fun - ny how it is \_\_\_\_\_ you ne-ver miss it till it's gone a - way \_\_\_\_\_ and my

D(no 3rd) G(no 3rd) C(no 3rd) Cadd9

heart is ly - ing there \_\_\_\_\_ and will be till my dy - ing\_ day. \_\_\_\_\_

G(no 3rd) C(no 3rd) A(no 3rd) D(no 3rd) C(no 3rd) A(no 3rd)

So \_\_\_\_\_ un - der - stand \_\_\_\_\_ don't

5/4 E(no 3rd) D(no 3rd) Cadd9

waste your time\_ al - ways search-ing for\_ those wa - sted\_ years\_

G(no 3rd) C(no 3rd) A D(no 3rd) C(no 3rd) A(no 3rd)

face up \_\_\_\_\_ make your stand \_\_\_\_\_ and

E(no 3rd) D(no 3rd) Cadd9

re - a - lize\_ you're li - ving in\_ the gold - en\_ years. \_\_\_\_\_

E(no 3rd) D(no 3rd) Cadd9

To Code 1. Cadd9 (no 3rd) D (no 3rd)

2. Cadd9(no 3rd) E(no 3rd) RIFF 1 (repeat)

D(no 3rd)  
RIFF 1 (repeat)

C (no 3rd)  
Build up

D (no 3rd)  
E(no 3rd)  
RIFF 1 (repeat)

D(no 3rd)  
RIFF 1 (repeat)

C (no 3rd)

D (no 3rd)

E(no 3rd)

C (no 3rd)

D (no 3rd)

S P S P S P S P S P S P S P S P S P

S P S P S P S P S P S P S P S P S P

12 10 12 0 12 0 12 10 12 0 12 0 12 10 12 0 12

The musical score for the guitar solo in "The Wind" by The Beatles is presented in two staves. The top staff is a standard musical notation for guitar, showing a glissando (Glim.) and a series of notes with dynamics (Full, P) and a D(3rd) chord. The bottom staff is a tablature (TAB) showing the corresponding fret numbers (9, 15, 12, 15, 12, 14, 12, 15, 12, 15, 12, 15, 12, 14) and dynamics (Full, P).

The second system of musical notation continues the piece. It features a treble clef staff with a key signature of one flat (B-flat). The melody is written in a single line. The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staff, there are labels: 'Full' and 'P' (piano) indicating dynamics, and 'C' indicating a change. Below the staff, there are fret numbers: 12, 15, 12, 15, 15, 12, 14, 14, 14, 14, 14, 12, 13. The system concludes with a double bar line.



D(no 3rd) E(no 3rd)

S P S P S P S P S P S P S P S P S P S P

Gliss.

Gliss.

20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0

TAB

S P S P P H S P S P P H S P S P P H S P S P P S P S P P H S P P

S P S P P H S P S P P H S P S P P H S P S P P S P S P P H S P P

17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19

TAB

P H S P

gug

D(no 3rd)

Gliss.

H S P H S P H

P H S P

Gliss.

H S P H S P H

17 0 17 20 17 17 19 20 17 19 20 17 17 19 16 17 19 16 17 19 16 17

TAB

loco

Gliss.

C(no 3rd)

Full

P

Full

P

19 20 19 20 22 20 22 19 20 20 19 22 22 20 22

16 19 17 19 15 17 14

TAB

G(no 3rd) C(no 3rd) A(no 3rd) D(no 3rd) C(no 3rd) A(no 3rd) D. al Coda

so un - der - stand don't

Full

Full

Full

Full

20 19 20 20 20 19 20 19

TAB

# **CODA**

Cadd9      G(no 3rd)      C (no 3rd) A (no 3rd)      D(no 3rd)  
 So      un - der - stand  
 C (no 3rd) A (no 3rd)      E(no 3rd)      D(no 3rd)      Cadd9  
 don't waste your time      al - ways      search - ing      for      those      wast - ed      years  
 G(no 3rd)      C (no 3rd) A (no 3rd)      D(no 3rd)  
 face      up      make your      stand  
 C (no 3rd) A (no 3rd)      E(no 3rd)      D(no 3rd)      Cadd9  
 and      re - a - lize      you're      liv - ing      in      the      gold - en      years  
 E(no 3rd)      D(no 3rd)  
 RIFF 1 (repeat)      RIFF 1 (repeat) (First 2 bars only)

C      G/B      Am      G      A(no 3rd)      E(no 3rd)      C  
 Gliss.      P      P  
 T      3 5      3      1      0      2 0      2  
 A      3      2      0      3      0      2  
 B      3      2      0      3      0      2

## **VERSE 3:**

Too much time on my hands, I got you on my mind  
 Can't ease this pain, so easily  
 When you can't find the words to say it's hard to make it through another day  
 And it makes me wanna cry and throw my hands up to the sky.

# SEA OF MADNESS

Words & Music · Adrian Smith

E(no3rd) F(no3rd)-5 G(no3rd) F(no3rd) A(no3rd) F/A G/A G(no3rd)/F



**RIFF I** E(no 3rd) 7x

H H P H P H 7x

H H P H P H

TAB: 0 12 10 12 12 9 12 12 12 9 12 9 12 12 8 12 0 7 7 5 7

**RIFF II** H H P Gliss.

H H P Gliss.

TAB: 0 12 10 12 12 9 12 12 12 9 12 0 5 7 5 7 6 5 3

E(no 3rd)

Verse 1: Out in the street — some-bo - dy's cry - ing — out in the night the fires —  
 (Verse 2: See black lyric)  
 Verse 3: Out in the night —

bum may be to - night some - bo - dy's cry - ing —

E(no 3rd) F(no 3rd)-5 G (no3rd)

reached the point of no re - turn. Oh!

G(no 3rd) F(no 3rd) E(no 3rd) F (no3rd)-5

my eyes they see but I can't be - lieve — Oh!

G(no 3rd) F(no 3rd)

my heart is hea - vy as I turn my back and leave.

To Key of A Minor  
A(no 3rd)



A(no 3rd) F/A G/A E (no 3rd)

Like the ea - gle and the dove fly so high on wings -

E(no 3rd) F(no 3rd) G(no 3rd)

- a - bove when all you see can on - ly bring you sad -

G(no3rd) G G(no3rd) G G(no3rd) G A F/A G/A

F (no3rd) F (no3rd) F (no3rd)(no3rd)

- ness. Like a ri - ver we will flow -

E(no 3rd) F(no 3rd)

on to - wards the sea we go when all you do can on -

To Code 1. G(no 3rd) 3

G(no 3rd)

- ly bring you sad - ness out on the sea of mad -

A(no 3rd)

ness. P. P P H 2

T A B

0 12 12 12 10 12 0 12 12 12 0 12 0 12 12 12 0 12 0 7 7 5 7 5

To Key of E Minor

P P Gliss. 2

T A B

0 12 12 12 10 12 0 12 12 12 9 12 0 10 12 10 12 11 10 8

2. G(no 3rd) 3 Bm

out on the sea of mad ness. — G(no 3rd) D(no 3rd)

TAB 2 4 5 2 4 5 4

P H A(no 3rd) B(no 3rd) G(no 3rd)

P H

TAB 4 5 4 5 2 4 2 5 2 2 4 5 2

D(no 3rd) A(no 3rd) Harmonic P B (no 3rd) Gliss.

P Gliss.

TAB 4 5 4 4 5 5 5 5 7 7 7 7 4 6 7 6 7

G(no 3rd) H P Gliss. D(no 3rd)

P P P P H P Gliss.

TAB 6 7 6 9 7 9 6 7 6 9 7 9 6 7 6 9 6 9

gue A(no 3rd) B (no 3rd)

H H P H H P H P P P P 1/2 1/2 1/2 1/2

TAB 15 14 15 17 14 15 17 15 14 15 14 16 14 16 14 17 16 17 16 16 14 17

[illegible]

gaa

Full P H (no 3rd) P P Full P C#m Full

Full P H P P Full P Full

17 17 15 14 15 14 15 14 17 15 17 17 15 19

gtr C#m C#m7 A(add9 Bsus4 C#m

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are C#4, E4, A4, and C#5, with a wavy line indicating a vibrato effect. The bass part is written on a single staff with a bass clef. The notes are C#3, E3, A3, and C#4, with a wavy line indicating a vibrato effect. The guitar part is marked with a 'gtr' and the bass part with a 'TAB'.

First staff of music: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of the notes C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Above the staff, the chords C#m7- and A(add9) are indicated for the first half, and Bsus4 for the second half. The notes are beamed in groups of four.

Musical notation for the guitar solo in "The Sound of Silence". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The solo consists of several measures, each with a specific chord indicated above the staff: C#m, C#m7, H3 P, A(add9), H P, and Bsus4. The notes are written as eighth and quarter notes, with some measures containing slurs. Below the staff, the fretboard positions are indicated by numbers: 0, 5, 4, 5, 4, 6, 6, 4, 6, 4, 5, 4, 4, 4.

It's mad - ness

gva H 3 H H 3 H H 3 H C#m (Echo) 1 Gliss. A(add9)

H H H H H H Gliss.

T 13 14 16 13 14 16 14 16 17 14

A B

A(add9) Bsus4

the sun don't shine on the sea of

C#m A(add9) Bsus4

mad - ness. There ain't no wind to fill your sails mad -

C#m A(add9) Bsus4 B Badd9 B C#m

ness when all you see can on-ly bring you sad -

C#m A(add9) Bsus4

ness on to - wards the sea we go.

To Key  
of E Minor

E(no 3rd)

D.R. al Code

RIFF I (Repeat)

RIFF I (Repeat)

RIFF I (Repeat)

RIFF II (Repeat)

# CODA

Key of G  
A Minor

A(no 3rd) F/A G/A F/A

on the sea of mad - ness

G/A A(no 3rd) A(no 3rd)

of mad - ness.

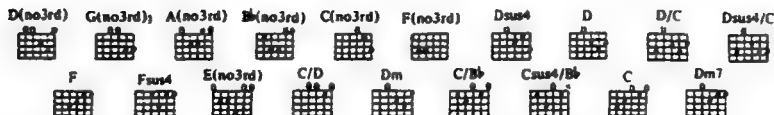
6x 3

Slow Vocal  
Slide down from 'A' to 'E'

Verse 2: Somewhere I hear a voice that's calling  
Out in the dark there burns a dream  
You got to hope when you are falling  
To find the world that you have seen  
Oh - my eyes they see but I can't believe  
Oh - my heart is heavy as I turn my back and leave.

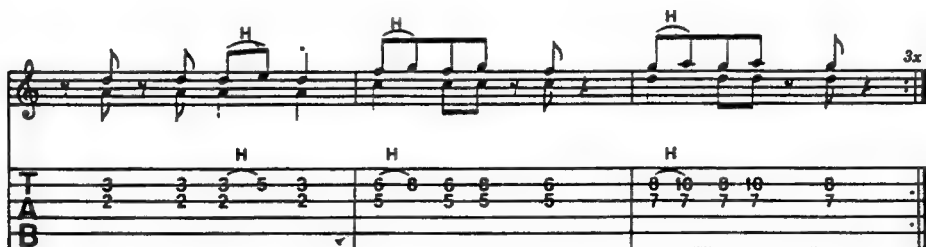
# HEAVEN CAN WAIT

Words & Music · Steve Harris



Synth bass note 'A' sustained throughout 8 bars of Riff 1

**RIFF 1**



**RIFF (No Chord)**





First system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first three measures.

Second system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the next three measures, ending with a double bar line and a repeat sign.

**Verse 1** — Can't un - der - stand what is happ - ning to me — this is - n't real this is  
**Verse 2** (See Block Lyric)  
**Verse 3** (See Block Lyric)

Third system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

on - ly a dream — but I ne - ver have felt — no I ne - ver have felt — this way —

Fourth system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

— be - fore I'm look - ing down on my bo - dy be - low —

Fifth system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

I lie a - sleep in the midst of a dream — is it now could it be — the

Sixth system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

an - gel of death — has come — for me.

Seventh system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

I can't be - lieve that real - ly my time — has come. I don't feel rea - dy there's

Eighth system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

so much left — un - done and it's my soul and I'm not going to let — it get — a - way.

Ninth system of musical notation with a treble clef staff and a guitar fretboard diagram below it. The fretboard shows fingerings for the first measure of the verse.

C(no 3rd) Dsus4 D D/C Dsus4/C D

Hea-ven can wait \_\_\_\_\_ Hea-ven can wait \_\_\_\_\_ Hea-ven can

F Fsus4 F G(no 3rd)

wait \_\_\_\_\_ Hea-ven can wait 'till an-o-ther day. \_\_\_\_\_ Hea-ven can

D Dsus4 D D/C Dsus4/C D

wait \_\_\_\_\_ Hea-ven can wait \_\_\_\_\_ Hea-ven can

F Fsus4 F To Code ♦ G(no 3rd) 1.

wait \_\_\_\_\_ Hea-ven can wait till an-o-ther day. \_\_\_\_\_

Key to E minor

RIFF III (for Riff 3 see end of song)

E(no 3rd)

2. C(no 3rd)

Full Full Full 3 P 3 P Full 3 P 3

Full Full Full P P Full P

T 15 15 15 15 15 12 15 14 12 12 14 12 14

A

B

E (no 3rd)

Gliss 3 Gliss 3 3 H P 3 H 3 P Full

Gliss Gliss Gliss H P H P Full

T 12 14 15 17 15 14 15 14 14 15 14 17 17

A

B

C(no 3rd)

3 P Gliss H P H H P

P Gliss H P H H P

T 17 15 16 4 5 4 7 4 5 7 4 5 4

A

B

H H P H P Gliss. 3 A (no 3rd) Full  
 Full

T H P H P Gliss. Full  
 A B 7 4 6 7 4 5 4 4 5 7 4 5 7 7 9 11 12 12

Release pressure on full bend slowly H P E (no 3rd) Full  
 Full

T H P H P Full  
 A B 11 12 11 14 13 14 11 12 11 14 11 12 14 12 13 15 15

E (no 3rd) H P H P H P RIFF III (Repeat) H P H P H P  
 Full

T E (no 3rd) H P H P H P RIFF III (Repeat) H P H P H P  
 A B 15 14 15 14 17 14 15 17 14 15 14 17 14 15 17 14 15 14 14

H P H P H P  
 Full

T H P H P H P  
 A B 15 17 14 15 14 16 14 15 16 11 12 11 14 11 12 14 11 12 11

H P Gliss. 3 3 H P  
 Full

T H P Gliss. 3 3 H P  
 A B 11 12 14 11 12 11 11 12 14 14 16 15 16 14 15 17 14 15 17 14 15 14 14

C(no 3rd) Full 3 3 3 P 3

Full p

T 17 15 15 13 12 14 12 11 12 11 11 12 14

A

B

3 H 3 P 3 A(no 3rd) 3 3

H P

T 10 12 9 10 9 12 12 15 17 14 15 14 15 17

A

B

E(no 3rd) 3 3 H 3 P 3 Full 2 Gliss

H P H H H 3 H P 3 H Full Gliss

T 15 14 14 15 14 16 16 17 19 20 19 17 19 22

A

B

Slower tempo ♩ = ♩

E(no 3rd) G(no 3rd) D(no 3rd) G(no 3rd) 1. E(no 3rd) C(no 3rd) D(no 3rd)

Take my hand hand I'll lead you to the pro - mised land.

Take my hand hand I'll

2. E(no 3rd) C(no 3rd) 3 D(no 3rd) A(no 3rd) C(no 3rd)

give you im - mor - ta - li - ty. E - ter - nal the

give you im - mor - ta - li - ty. E - ter - nal the

G(no 3rd) C(no 3rd) 1. A(no 3rd) F(no 3rd) G(no 3rd)

youth truth I'll take you to the o - ther side. To

youth truth the

2. A(no 3rd) F(no 3rd) G(no 3rd) To key of D minor D(no 3rd) C/D

path for you is de - ci - ded.

path for you is de - ci - ded.

D(no 3rd) C/D D(no 3rd) D/C D(no 3rd) D/C D(no 3rd) C(no 3rd)

Woh! Woh! Oh! Woh!

4x

Woh! Woh. Oh!

RIFF IV Dm C/D C/Bb Csus4/Bb C/Bb Csus4/Bb

A B

6 5 5 6 5 6  
7 7 6 6 6 6  
5 6 6 6 6 6

1. 2 & 3. 4x 4. Tempo 1

Woh! Woh! E(no 3rd)

C H<sup>3</sup> P Dm7 C (no 3rd) Dm7 E (no 3rd)

H<sup>3</sup> P

T A B

5 6 5 6 5 5 7 5 6 8 5 6 8 14  
5 5 5 5 5 5 7 5 6 8 5 6 8 14  
3 5 5 5 5 5 5 5 5 5 5 5 5 5

RIFF III (repeat)  
Key to E minor Tempo 1  
E(no 3rd)

(1/4 cont.) 1/4 3 Harmonic 3 3 ad lib. Gliss.

ad lib. Gliss.

T A B

14 14 12 15 14 12 15 14 12 14 12 14 10

Slow upward bend Full (Release "Full" bend to "Half" bend) ad lib. Gliss. up and down C(no 3rd)

Slow upward bend Full ad lib. Gliss. up and down

T A B

0 7 7 5 7 0



[illegible]

E(no 3rd)  
 Full

Full

E(no 3rd)

Full

Full

T  
 A  
 B

15 14 12 14 14 12 14 12 0 15 12 14 12 15 15

**RIFF III (repeat)**  
E(no 3rd)

Gliss. Gliss. Gliss. Gliss. Gliss. Gliss. Gliss.

T  
A  
B

16 18 19 15 18 19 16 18 19 15 16 18 19 16 18 19 15 16 18 19 15

The musical score for 'The Wind' by The Police is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one sharp (F#). The guitar part features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a 'P' (piano). The tablature below the staff indicates fret numbers (17, 19) and includes a 'T' (tapping) instruction. The second system continues the musical notation and tablature, maintaining the same rhythmic and melodic patterns.

C(no 3rd)

T 20 19 21 19 21 19 20 19 21 19 21 19 20 19 21 19 21 19 20

A 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

B 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

**E (no 3rd)**

3  $\frac{1}{2}$  P Full P 3 Full P To key of F

15 12 14  $\frac{1}{2}$  P Full P Full P

12 15 15 12 14 14 14 12 15

[illegible]

The first system of music consists of a treble clef staff and a tablature staff. The treble staff contains a melody starting on a whole note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally eighth notes B4, A4, and G4. The melody is marked with a 'P' (piano) dynamic and a slur over the first four notes. The tablature staff shows the fret numbers: 15, 14, 17, 14, 15, 13, 15, 14, 17, 15, 17. The first two measures are grouped by a double bar line. The third measure contains a quarter rest, and the fourth measure contains an eighth rest.

4 5 6 P Full D.N. al Code 2. To key of D

TAB 15 14 15 17 15 16 18 18 Full

**CODA**

**G(no 3rd)** **D**  
 wait till an - o - ther day. \_\_\_\_\_ Hea - ven can wait \_\_\_\_\_

**Dsus4 D D/C Dsus4/C D F**  
 Hea - ven can wait \_\_\_\_\_ Hea - ven can wait \_\_\_\_\_

**Fsus4 F G(no 3rd)** **1.** **2. Vocal slide from G to B**  
 Hea - ven can wait 'till an - o - ther day. \_\_\_\_\_ Hea - ven can \_\_\_\_\_

**RIF II (repeat)**

(No Chord)

***RIFF 1 (repeat)***

**(No Chord)**

[illegible]

(No Chord) D(no 3rd) *FINE*

(In Unison)

Trill

6 7 5 5 6 7 7 7 6 7 6 5

Chord

# RIFF III

E(no 3rd)

T  
A  
B

0 7 0 5 0 3 0 5 0 7 0 5 0 3 0

C(no 3rd)

T  
A  
B

0 7 0 5 0 3 0 5 0 7 0 5 0 3 0

A  
(no 3rd)

T  
A  
B

3 5 4 5 4 5 4 5 3 3 5 4 5 4 5 4 5 0

E(no 3rd)

T  
A  
B

0 5 4 5 4 5 4 5 5 4 5 4 5 4 7 0

E(no 3rd)

## VERSE 2:

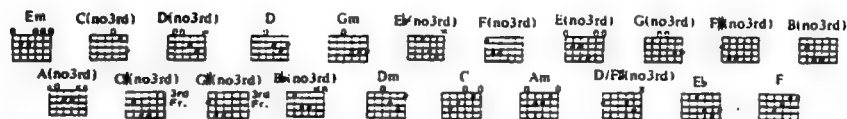
I have a lust for the Earth below  
 And Hell itself is my only foe  
 'Cause I've no fear of dying  
 I'll go when I'm good and ready  
 I snatch a glimpse of the lights eternal rays  
 I see a tunnel I stand amazed  
 At all the people standing there in front of me  
 Into the paths of rightness I'll be led  
 Is this the place where the living join the dead?  
 I wish I knew this was only just a nightmare.

## VERSE 3:

My body tingles I feel so strange  
 I feel so tired I feel so drained  
 And I'm wondering if I'll ever be the same again  
 Is this in limbo or Heaven or Hell?  
 Maybe I'm going down there as well  
 I can't accept that my soul will live forever  
 I feel myself floating back down to Earth  
 So could this be the hour of my rebirth  
 Or have I died or will I wake from dreaming?

# THE LONELINESS OF THE LONG DISTANCE RUNNER

Words & Music · Steve Harris



Em RIFF 1 C(no 3rd) D(no 3rd) Em D(no 3rd)

RIFF 1 (contd.) Em C(no 3rd) D(no 3rd) Em D Gliss.

RIFF 1 (contd.) Gm To G minor Eb(no 3rd) F(no 3rd) Gm F(no 3rd)

RIFF 1 (contd.) Gm Eb(no 3rd) F(no 3rd) Gm H P F(no 3rd) Gm H P F(no 3rd)



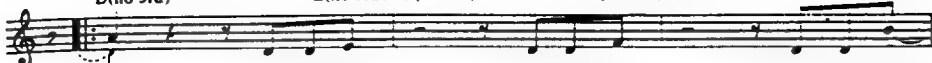
To D minor

Faster tempo

D(no 3rd)

E(no 3rd) D(no 3rd)

F(no 3rd) D(no 3rd)



Verse 1: Tough of the track with the wind stop and the rain —

Verse 2: you run ne - ver got to win —

Verse 3: (See block lyric)

No Chord (Instrumental unison with voice) D(no 3rd)

E(no 3rd) D(no 3rd)

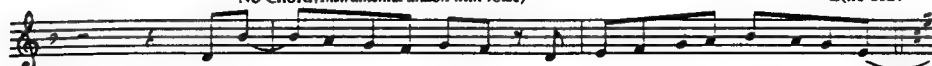
F(no 3rd)



— that's beat - ing down on your back your heart's beat - ing loud  
— got - ta run 'til you drop keep the pace hold the race

No Chord (Instrumental unison with voice)

E(no 3rd)



and goes — on get - ting loud - er and goes on e - ven more till the sound —  
your mind — is get - ting clear - er you're o - ver half - way there but the miles —

To E minor

G (no 3rd)

F# (no 3rd)

B(no 3rd)

E(no 3rd)

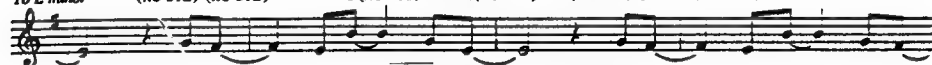
G (no 3rd)

F# (no 3rd)

B (no 3rd)

G (no 3rd)

F# (no 3rd)



— is ring - ing in — your head — with ev - 'ry step — you tread —  
— they ne - ver seem — to end — as if — you're in — a dream —

A (no 3rd)

G# (no 3rd)

F# (no 3rd)

C# (no 3rd)

F# (no 3rd)

A (no 3rd)

G# (no 3rd)

C# (no 3rd)

D (no 3rd)

C# (no 3rd)

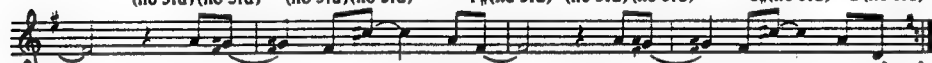
D (no 3rd)

C# (no 3rd)

D (no 3rd)

C# (no 3rd)

D (no 3rd)



— and ev - 'ry breath — you take — de - ter - mi - na - tion makes —  
— not get - ting a - ny - where — It seems

2. (3. 8)

G# (no 3rd) C# (no 3rd)

D(no 3rd)

Bb (no 3rd)

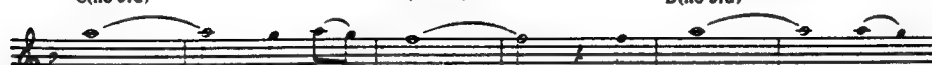


— so fu - tile. Run — on and — on —

C(no 3rd)

F(no 3rd)

RIFF II (For Riff II, see end of song)  
D(no 3rd)



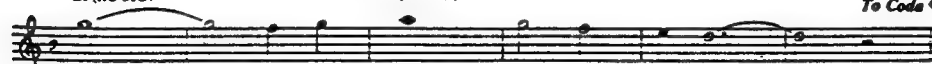
Run — on and — on — the lone - li -

Bb (no 3rd)

C(no 3rd)

Dm

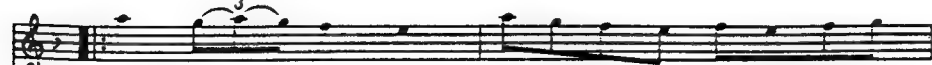
To Coda



ness — of the long dis - tance run - ner. —

Dm

H 3 P



H P



The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a Dm chord and a series of eighth notes: D4, E4, F4, G4, A4, Bb4, C5, and D5. This is followed by a glissando (labeled 'Gliss.') leading to a C5 note (labeled 'C(no 3rd)'). The bottom staff is a guitar tablature (labeled 'TAB') with six lines. It shows the fret numbers for the notes in the top staff: 10, 8, 10, 9, 10, 9, 10, 10, and 10. A glissando (labeled 'Gliss.') is indicated between the 10th and 10th frets. The system ends with a double bar line.

The second system of the musical score for 'The Wind' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a B-flat note, followed by a series of eighth and sixteenth notes, and ends with a C note. The notation includes a 'Bb(no 3rd)' marking above the first measure and a 'C(no 3rd)' marking above the final measure. The guitar tablature below the staff shows the corresponding fret numbers for each note.

Dm  
 Gliss.  
 Em  
 H  
 H  
 H  
 Gliss.  
 H  
 H  
 10 8 10 9 10 9 10 10 10 10 7 8 7 7 7 9

D(no 3rd) A(no 3rd)

H H H H

TAB

1 2 3 2 3 4 3 4 5 4 5 6

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a standard six-string format with a key signature of one flat. The first measure of the melody is marked with a first ending bracket and a second ending bracket. The first ending bracket is labeled "1. C(no 3rd)" and the second ending bracket is labeled "2. C(no 3rd)". The first measure of the guitar accompaniment is marked with a first ending bracket and a second ending bracket. The first ending bracket is labeled "1. C(no 3rd)" and the second ending bracket is labeled "2. C(no 3rd)". The first measure of the guitar accompaniment is marked with a first ending bracket and a second ending bracket. The first ending bracket is labeled "1. C(no 3rd)" and the second ending bracket is labeled "2. C(no 3rd)".

E(no 3rd) E(no 3rd) C(no 3rd)

I've got to keep run - ning the

D(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

course I've got to keep run - ning and win at all

E(no 3rd) C(no 3rd)

costs I've got to keep go - ing be

A(no 3rd) C(no 3rd) D(no 3rd)

strong must be so de - ter - mined and push my - self

2. G(no 3rd) D(no 3rd) Em C

on. Full 1/2 give H

Full 12 14 14 12 13 20 22

TAB

G(no 3rd) Full Full Full D(no 3rd) Full Full Gliss. 1/2 3 P 3 P 3

Full Full Full Full Full Gliss. 1/2 15 P 15 P

22 22 22 22 22 22 22 17 15 18 15 18 17 18 17 15 17

TAB

give loco G(no 3rd) Gliss. Harm. D(no 3rd) Gliss. Gliss.

3 Gliss. Harm.

5 P Gliss. Gliss. 5 7 5 Gliss. 7 Gliss.

17 15 13 3 6 7 6 9

TAB

E(no 3rd) Full H C(no 3rd) Gliss. Damped G(no 3rd)

Gliss. Full H

Gliss.

T 2 3 5 5 3 5 3 5 5

A

B 12 14 12 14 12 14 12

D(no 3rd) Full P 1½ C(no 3rd) P 1½ P 1½ P 1½ P 1½ P 1½ P 1½ Gliss.

Full P 1½ P 1½ P 1½ P 1½ P 1½ P 1½ Gliss.

T 14 14 12 14 12 17 17 15 17 17 15 17 17 15 17 17 15 15 14

A

B

Am F(no 3rd) D(no 3rd) Full Full Gliss.

Full Full Gliss.

T 13 15 12 13 15 12 13 12 15 13 15 12 15 15

A

B

Am F D(no 3rd) (Trem. bar. ad lib.) F# loco Full

Full

T 15 13 12 13 12 15 13 12 15 13 12 12 14 13

A

B

Am Full F(no 3rd) D(no 3rd) P P P P

Full P P P P

T 13 12 10 12 10 12 10 12 10 9 12 10 9 10 9 12 10 9 12 10 9

A

B

Gliss. 3 Gliss. 3 Am 3  $\frac{1}{2}$  F(no 3rd) P H P Gliss. Gliss.

Gliss. Gliss.  $\frac{1}{2}$  P H P Gliss. Gliss.

TAB 10-12 10 8 10-12 10-12 10 9 10-12 12 12 10-10 12-10 12 12-14 12

D(no 3rd)/F# *gus*

3 Full 3 Full Gliss. Full Full Full D.M. al Code

Full Full Gliss. Full Full Full Gliss.

TAB 13 15 12 15 15 13 15 20 20 20 20 20 20 20 20 17 19 17 19

# ❖ CODA

D(no 3rd) Bb(no 3rd) C(no 3rd)

Run on and on Run on and

F(no 3rd) D(no 3rd) Bb(no 3rd)

on the lone li - ness of the

C(no 3rd) D(no 3rd) Em C(no 3rd)

long dis - tance runner.

D(no 3rd) Em D(no 3rd) Em C(no 3rd) D(no 3rd) Em D(no 3rd) Gm

Eb F Gm F Gm Eb F Gm F

To E minor

Em H C(no 3rd) D(no 3rd) H Em D(no 3rd)

TAB H 7 9 7 9 7 8 7 9 7 7 9 7 9 7 7 9

Em H C(no 3rd) H D(no 3rd) Em D(no 3rd) Em H

T  
A  
B

C(no 3rd) D(no 3rd) Em D(no 3rd) Em

T  
A  
B

1. C(no 3rd) H D(no 3rd) H Em D (no 3rd) 2. *rall.* D (no 3rd) D(no 3rd) E(no 3rd)

T  
A  
B

**RIFF II** Damped Dm Bb(no 3rd)

T  
A  
B

C(no 3rd) D(no 3rd)

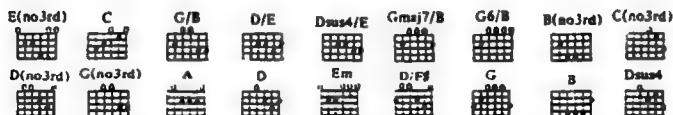
T  
A  
B

**VERSE 3:** Run over stiles across fields  
 Turn to look at who's on your heels  
 Way ahead of the field  
 The line is getting nearer but do  
 You want the glory that goes  
 You reach the final stretch  
 Ideals are just a trace  
 You feel like throwing the race  
 It's all so futile.



## STRANGER IN A STRANGE LAND

**Words & Music • Adrian Smith**



The musical notation for Example 6-10 consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/8. It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135

**RIEF**

**RIF II**

Em7 H C G/B C G/B Gliss. Gliss.  
H H Gliss. Gliss.

TAB  
7 9 8 7 4 5 7 9 8 7 0 2 3 2 0 2 3 2 7

♯ E (no 3rd) D/E

Verse 1 Was ma-ny years — a - go — that I left home and came — this way  
Verse 3 (See block lyric) F (see 2nd) D/F

**Verse 3** (See block lyric)

Verse 3 (See block lyric)

E(no 3rd) D/E

I was a young man full of hopes and dreams

but now it seems to me that

all is lost — and no - thing gained — some - times things — ain't

**RIFB III (repeat)**

what they seem — no brave new world — no brave new world. —

# RIFF IV

E(no 3rd)

H H H H

To Coda ♦

No  
Lost

T  
A  
B

0 3 5 5 7 5 7 0 3 5 5 7

## RIFF III (repeat)

## RIFF IV (repeat)

C G/B C Gmaj7/B E(no 3rd) H

brave new world — no brave new world —

E(no 3rd) D/E

Verse 2 Night and day — I scan ho-ri - zon sea and sky — my spi - rit wan - ders end -

E(no 3rd) D/E

- less - ly — Un - til the day — will dawn and friends from home dis - cov - er why —

RIFF III (repeat)

Dsus4/E D/E C Gmaj7/B C Gmaj7/B G6/B

Hear me call - ing — res - cue me Set me free — set me free —

RIFF IV (repeat) E(no 3rd)

RIFF III (repeat) C Gmaj7/B C Gmaj7/B

Lost in this place — and leave no trace —

RIFF I (repeat)

B(no 3rd) C(no 3rd) D(no 3rd) E(no 3rd) G(no 3rd)

Stran - ger in a strange land — land of ice —

RIFF I (repeat) E(no 3rd)

G(no 3rd) E(no 3rd) G(no 3rd)

— and snow — trapped here in this pri - son — yeah! Lost and far —

RIFF I (repeat) E(no 3rd)

D% al Coda ♦ CODA

RIFF III (repeat) C Gmaj7/B C Gmaj7/B

— from home. in this place — and leave no trace —

B(no 3rd) C(no 3rd) D(no 3rd) A G/B  $\frac{5}{4}$  C D

what be - came of the men that start - ed

Em D/F# G A C D

All are gone and their souls de - par - ted left me here... in this *RIFF I (repeat)*

Em D/F# B C D E(no 3rd)

place so all a - lone strang - er in a strange land

G(no 3rd) *RIFF I (repeat)* E(no 3rd) G(no 3rd)

Land of ice and snow trapped in - side this

*RIFF I (repeat)* E(no 3rd) *To Coda* *RIFF I (repeat)* G(no 3rd) E(no 3rd)

pri - son Lost and far from home.

Em H 3 P D 3

H P

TAB 16 13 12 13 12 14 12 11 12 14 12 12

C 3 H 3 P D 3 P P

H P  $\frac{1}{2}$  P P P

TAB 12 13 12 12 13 12 13 12 14 12 14 14 12 14 12 14 12 14 12

Em  $1\frac{1}{4}$  P D 3 give... Full

Full

TAB 17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

g<sup>me</sup> C

Full 3

Full

3

3

D

Full

Full

20 20 19 20 20 17 19 20 19 17 15

T  
A  
B

g<sup>me</sup> E(no 3rd) Full

P

Full

P

Full

P

1/4

Full

P

Full

P

1/4

Full

15 15 12 12 12 15 12 P 12 12 12 P 1/4 14 14 12 14

T  
A  
B

g<sup>me</sup> 1 loco D(no 3rd)

Gliss.

C(no 3rd)

Gliss.

14 12 14 12 12 14 12 14 12 15 12 5 12 15 12 10 12 10 14 12 14

T  
A  
B

Full (harm.) Full 3

D(no 3rd)

P

P

Gliss. Gliss.

Full (harm.) Full

P

P

P

Gliss. Gliss.

12 14 14 14 12 14 12 14 12 12

T  
A  
B

E(no 3rd)

3 P

Full

3 P

Full

3 P

Full

3 P

Full

3 P

Full

Full

Full

Full

Full

12 P 12 12 Full 12 P 12 Full 12 P 12 Full 12 P 12 Full 12 15 15

15 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15

T  
A  
B

D 3 Full Dsus4 3 D P Dsus4 gliss... Full  
 Full P 15 12 17 17 17 17 15 17 15 P Gliss. Full  
 T A B

gliss... C(no 3rd) 3 Full 3 D(no 3rd) Full  
 Full 20 20 19 20 17 19 Full 20 20 19 20 17 19 17 Full 19 17 17  
 T A B

D% N. al Coda G/B A  
 What be - came of the  
 Full H 3 P Full 3 P Full Full  
 Full H P Full P Full Full  
 T 20 17 19 17 20 17 20 17 19 17 20 20 17 19  
 A B

# ◆◆ CODA

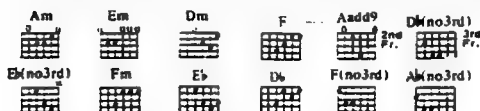
RIFF 1 (repeat) E(no 3rd) E(no 3rd) D(no 3rd) RIFF 1 (repeat) E(no 3rd)  
 from home strang - er in a strange land  
 G(no 3rd) RIFF 1 (repeat) E(no 3rd) G(no 3rd)  
 land of ice and snow , trapped in - side this  
 RIFF 1 (repeat) E(no 3rd) G(no 3rd) E(no 3rd) Repeat and Fade  
 pri - son Lost and far from home.

## VERSE 3:

One hundred years have gone and men again they came that way  
 To find the answer to the mystery  
 They found this body lying where it fell on that day  
 Preserved in time for all to see  
 No brave new world, no brave new world  
 Lost in this place and leave no trace.

# DEJA-VU

Words & Music · Dave Murray & Steve Harris



Am

Full Full Full 3

F H P

T 15 15 15 15 13 12 13 12 12 13

A

B

Em Dm Full P Am P

Full P P

Full Full Full 3 Full Full

T 15 12 13 15 15 15 13 15 13 14 13 15 15 15 15 15 15

A

B

8va F Full 3 H 3 P Full Slow release of bend Em Dm Full P H P H 3 P

Full H P Full P H P H P

T 15 15 13 12 13 12 15 13 12 13 15 13 15 15 13 15 13 15 13 12 13 12

A

B

8va Am Gliss. 3 H H Am add 9

Gliss. H H

T 14 12 14 12 15 12 14 12 14 13 15 13 12 13 12

A

B

Faster tempo  
RIFF 1

Fm Db(no3rd) Eb(no3rd)

Key of Fminor H P

T 13 13 15 13 14 16 14 13 13 12 13 12 12 13 15 15 13 12 13

A

B

RIFF I (contd.)

Chords: Fm, Eb (no 3rd), H P

1. 2. Eb (no 3rd) Fm

TAB: 13 15 13 14 16 14 13 13 12 13 12 12 13 15 13 15 12 8

Chords: Fm, Eb, Db, Eb, Fm

TAB: 8 10 11 8 11 8 9 10 11 8 11 11 10 8 11 10 8

Chord: Fm

Verse 1 When you see fa - mi - liar fa - ces — but you don't re - mem -

Verse 2 (See Block Lyric)

Chord: Eb

- ber where they're from — could you be wrong —

Chord: Fm

When you've been par - tic - 'lar pla - ces that you know you've ne -

Chord: Eb

- ver been be - fore — can you be sure. —

Chords: Eb, Db, Eb, Fm

'Cause you know — this has hap - pened be - fore —

Chords: Db, Eb

and you know — that this mo - ment in

Chords: Fm, Eb, Db, Eb

time is for real — and you know — when you feel —

De - ja vu

Fm Eb

8 8 10 8 11 8

Db Eb Fm

8 10 11 8 8 8 11

Feel like I've been here be - fore feel like I've

Fm Eb 3 Fm

1. 2. To Coda Fm RIFF 1 (repeat)

been here be - fore. been here be - fore.

Eb 3 Eb 3

1. 2.

Db Eb Fm Eb Eb

2.

Db

15 13 15 12 13 12 13 15 13 15 13 14 16 14 16 13

Fm Db (no 3rd)

16 14 13 15 13 15 13 12 13 6 6 6 6 6 6

4 4 4 4 4 4



Eb(no 3rd) 2 F(no 3rd) Eb (no 3rd)(no 3rd) F Ab (no 3rd)

T 2  
 A 2  
 B 6 6 6 6 6 7 10 10 10 10 10 8 10 10 10 10 11

2 3x Db 2

T 2 2 2  
 A 13 12 13 15 13 12 13 12 13  
 B 13 12 13 15 13 12 13 12 13

1. & 2. 3. Fm D.M. al Coda

T 2 2 2  
 A 13 12 13 15 13 12 13 12  
 B 13 12 13 15 13 12 13 12

CODA RIFF I (repeat) Fm Db(no 3rd) Eb(no 3rd) Fm (no 3rd) Eb(no 3rd)

T 1.  
 A 1.  
 B 1.

2. Eb(no 3rd) Fm Eb Db

T 2.  
 A 2.  
 B 8 8 10 11 8 8 11 8

1. 2. Eb Fm Eb Fm

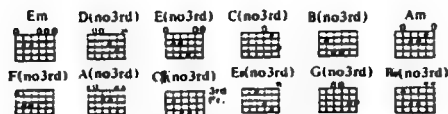
T 1. 2.  
 A 1. 2.  
 B 8 10 11 8 11 11 10 8 11 10 8 11 10 8

**VERSE 2:**  
 Ever had a conversation  
 That you realise you've had before  
 Isn't it strange.

**Verse 2 (contd.)** Have you ever talked to someone  
 And you feel you know what's coming next  
 It feels pre-arranged.  
 'Cause you know that you've heard it before  
 And you feel that this moment in time is surreal  
 'Cause you know when you feel deja-vu.

# ALEXANDER THE GREAT (356-323 B.C.)

Words & Music · Steve Harris



"My Son ask for thyself another kingdom,  
for that which I leave  
is too small for thee." (King Philip of Macedonia 339 B.C.)

Slow

Em

Faster tempo

RIFF 1 E(no 3rd)

C(no 3rd)

E(no 3rd)

No Chord  
B<sup>b</sup> note only

E(no 3rd)

C(no 3rd)

Verse 1: Near to the East in a part of An-cient Greece

In an an-cient land called Ma-ce-

Verse 3: (See Block Lyric)

B(no 3rd) (No Chord) E(no 3rd)  
F# note only

C(no 3rd)

do-ni-a was born a son to Phi-lip of Ma-ce-don the leg-end his name was Al-ex-

B(no 3rd) (No Chord) E(no 3rd)  
F# note only

an-der — Vse. 2: At the age of nine-teen he be-came the Ma-ce-don King and

Vse. 4: (See Block Lyric)

C(no 3rd) B(no 3rd) (No Chord) E(no 3rd)  
F# note only

swore to free all of As-ia Mi-nor — By the Ae-gi-an Sea in three three

C(no 3rd)

B(no 3rd) (No Chord)  
F# note only

four B. C. he ut-ter-ly beat the ar-mies of Per-sia —

Em

D(no 3rd)

Am

C(no 3rd)

D(no 3rd)

Al-ex-an-der the Great

his name struck fear in-to hearts of men

(See Block Lyric for Chorus No. 2)

Em

D(no 3rd)

Am

C(no 3rd)

D(no 3rd)

Al-ex-an-der the Great be-came a le-gend 'mongst mor-tal men.

1.

E(no 3rd)

C(no 3rd)

B(no 3rd)

To Key of 'A' minor

Am H P F(no 3rd) E(no 3rd)

T  
A  
B

Am H P F(no 3rd) E(no 3rd)

T  
A  
B

To key of 'B' major

2.

B(no 3rd)

T  
A  
B

B(no 3rd)

T  
A  
B

T  
A  
B

To key of 'A' A(no 3rd)

A(no 3rd)

T  
A  
B

*To key of 'B'* B(no 3rd)

B(no 3rd)

*To key of C#* C#(no 3rd)

E#(no 3rd)
 *To Key of E#*
 Gliss.

*To Key of E minor* E(no 3rd) (No Chord) E (no 3rd) (No Chord) E(no 3rd) (No Chord)

A(no 3rd) (Damped)

C(no 3rd) D(no 3rd) *To Key of Am*

A(no 3rd) C(no 3rd)

G(no 3rd) Bb(no 3rd) 1. 2. 3. F(no 3rd)

4. F(no 3rd) Am Full 3 P H 3 P Slow bend up to Full

C(no 3rd) Harm. 3 3

G(no 3rd)

Ad lib. Gliss. up and down

Ad lib. Gliss. up and down

TAB

5 0 4 0 5 0 5 0 4 0 5 0 5 0 4 0 5 0 5 0 4 0 5 0 5 0 4 0 5

[illegible]

The second system of the musical score for 'C (no 3rd)' continues the piece. The treble clef staff shows a melodic line with various articulations: a 'Full' breath mark over a quarter note, a triplet of eighth notes, and several slurs over eighth and sixteenth notes, some with 'P' (piano) markings. The bass clef staff provides a harmonic accompaniment with notes and rests, including a 'Full' breath mark. The tablature below the bass staff uses numbers 9-12 to indicate fret positions, with slurs and breath marks corresponding to the notes above.

[illegible]

[illegible]

*Ad lib. Gliss.  
up and down*

*G(no 3rd)*

P H P H P H P H P H P H P H P H P H

TAB  
5 — 5 0 — 5 0 4 0 5 0 5 0 4 0 5 0 5 0 4 0

E(no 3rd)  
To Key of E minor

C(no 3rd) Gliss.

H P 3 H P 3 H P 3 Full

H P Gliss. Gliss. H P Gliss. H P Gliss. H P Full

12 11 12 11 12 12 14 14 15 17 6 17 5 13 13 15 13 12 13 12 14

Release Full bend slowly  
 G(no 3rd)  
 Release Full bend slowly  
 TAB: 12 14 12 11 12 11 14 12 14 12 10 12 10 9 8 9 7 5 7 6



C(no 3rd)      G(no 3rd)

Gliss.      3      3      3      3      3

H 3 P      H 3 P      H 3 P      H 3 P      3

Gliss.      H P      H P      H P      H P

7      7-9      7      8      7-8-7      9      10      8      10-8-7      10      7-10-7      10      7-8-7      9      7

D(no 3rd) E(no 3rd)

Gliss. 3 H 3 H H H P P 1½ H

Ad lib. Hammer on to E' and Pull off to D'

Gliss. H H-H H H H H P P 1½ H

TAB 9 11 9 11 12 11 12 9 11 12 10 12 13 12 14 15 14 12 15 17 15 17

C(no 3rd) 1 1/2 Gliss. 3 P H 3 G(no 3rd) Full Full Full

1 1/2 Gliss. Gliss. 14 5 17 5 14 5 14 17 17

TAB

Slower tempo  
 $\frac{3}{4}$  E(no 3rd) D(no 3rd) E(no 3rd) D(no 3rd) E

Verse 5: A phry-gian King had bound a char-iot yoke And Al-ex-an-der cut the "Gor-dion knot"

Verse 6: He-lon-is-m he sped far and wide the mu-ce-do-ni-on learn-ed mind

Verse 7: (See Block Lyric)

D(no 3rd) To Coda B(no 3rd) (no 3rd)(no 3rd)

And le-gend said that who un-tied the knot he would be-come the mas-ter of As-ia.  
 their cul-ture was a west-ern way of life he paved the way for Chris-ti-an-i-ty.

E G D E G D (no 3rd)(no 3rd)(no 3rd) (no 3rd)(no 3rd)(no 3rd) D. al Coda CODA B (no 3rd) C D (no 3rd)(no 3rd)

March-ing on march-ing on.

Tired of the com-bat pain and the glo-ry.

Em 3 D 1. Am 3 C D

Al-ex-an-der the Great his name struck fear in-to hearts of men.

2. Am 3 C 3 D E(no 3rd) C(no 3rd) E (no 3rd) B (no 3rd)

RIFF 1 (repeat)

Ad lib vocal slide down

died of fe-ver in Ba-by-lon

E(no 3rd) C(no 3rd)

roll -

E(no 3rd) B(no 3rd) (No Chord) F# note only G note only F# note only Em

CHORUS 2: Alexander the Great  
 His name struck fear into hearts of men  
 Alexander the Great  
 Became a God amongst mortal men.

VERSE 3: King Darius the third  
 Defeated fled Persia  
 The Scythians fell by the river Jaxartes  
 Then Egypt fell to the Macedon King as well  
 And he founded the city called Alexandria.

VERSE 4: By the Tigris river  
 He met King Darius again  
 And crushed him again in the battle of Arbela  
 Entering Babylon and Susa, treasures he found  
 Took Persepolis the capital of Persia.

VERSE 7: The battle weary marching side by side  
 Alexander's army line by line  
 They wouldn't follow him to India  
 Tired of the combat, pain and the glory.

# SHERIFF OF HUDDERSFIELD

Words & Music · Steve Harris, Bruce Dickinson,  
Adrian Smith, Dave Murray & Nicko McBrain



A(no 3rd) G(no 3rd) D(no 3rd) A(no 3rd) Asus4 A(no 3rd)

A(no 3rd) Asus4 A(no 3rd) G(no 3rd)

A(no 3rd) G(no 3rd)

Life in the ci - ty liv - ing in L - A's a long way from Hud - ders - field Town the

A(no 3rd)

back of the rain - bow's a long way from hea - ven but that's where he gets his pork

G(no 3rd) Em A(no 3rd) Em

pic. Li - mo's and la - dies they're dri - ving him cra - zy rug - by and crick - et's un -

A(no 3rd) Em A(no 3rd) Em

known base - ball and foot - ball are mak - ing him la - zy your fan club says Rod - ney come

A(no 3rd) D C/D G/D D

home the Sher-iff of Hud-ders-field locked in his cas-tle looked

C/D G/D C(no 3rd) D C/D

down on the Hol-ly-wood Hills The Sher-iff of Hud-ders-field

G/D D C/D To Coda G/D

locked in his cas-tle you're our own Hot Rod on wheels.

1. E(no 3rd) 2. E(no 3rd)

A (Spoken) Hello let me introduce myself

A(no 3rd) G(no 3rd) D(no 3rd)

my name's Rodney I'm immensely strong when I were a lad I could lift up

A(no 3rd) G(no 3rd) D(no 3rd)

five navvies on the end of a shovel. The reason I never took up martial arts is because I was immensely fearsome

A(no 3rd) G(no 3rd) D(no 3rd)

and I'd probably kill everybody that I came into contact with. I was phenomenally strong.

D(no 3rd)

Pride and Ego my lads, pride and Ego is what makes the world rotate. and

No Chord

Gtra. Gliss. 3 3 3 D

(Spoken) Everybody knows that the centre of the Universe is Huddersfield.

Gliss.

T A B

5 7 5 7 5 4 7 4 7 5 7

D(no3rd) D (no 3rd) C (no 3rd) G (no 3rd) D% at Code

That's why I don't live there anymore I live in Los - Angeles It's Great!....I think.

♢ CODA D (no 3rd) G (no 3rd) 3 D 3 C/D 3 G/D 3 D 3

wheels. The Sheriff of Hud - ders - field locked in his cast - le looked  
Sheriff of Hud - ders - field locked in his cast - le

1. 3 C/D 3 G/D C 3 2. 3 C/D 3

down on the Hol - ly - wood Hills. The you're our own Hot Rod on

G/D C(no 3rd) D(no 3rd) 3

wheels. (Spoken) The sun shines all night!

T									
A									
B									

### VERSE 2:

A good game of arrows a few dozen barrels  
The Nautilus rusts in the yard  
For Yorkshire he's yearning but because he's earning  
He'll always live in L.A.  
A custom made wallet that stays in his pocket  
And never comes out to pay bills  
He's winning at poker and playing the Joker  
And always cheats when he deals.

### VERSE 3:

Rufus the Red has a crane by his bed  
To wrench himself up in the morn'  
But if you dare to tread at the foot of his bed  
You'll wish you'd never been born  
A bear with a sore head we don't mean your forehead  
He slumbers for most of the day  
Wide eyed and legless baked beans for breakfast  
Your problem Rodney is L.A.



ALEXANDER THE GREAT • CAUGHT SOMEWHERE IN TIME • DEJA-VU  
HEAVEN CAN WAIT • THE LONELINESS OF THE LONG DISTANCE RUNNER  
SEA OF BUSINESS • STRANGER IN A STRANGE LAND • WASTED YEARS

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